

VISIT...

LANZAROTE
Caliente.COM

What's Between The Lines

OH MY GOD

"OH MY GOD" is the highly anticipated single released by those veterans of bad-boy rock, Guns N' Roses. It's the first original song to appear from the band in eight years, but it has a high profile, appearing in the commercials, trailers, and soundtrack to the film *End of Days*. While its only real identifying GN'R hallmark is the keening, almost unintelligible vocals of W. Axl Rose, there's a great collection of guitar material here. The song combines industrial as well as traditional rock influences. As the saying goes, this is not your Slash's Guns N' Roses.

THE INTRO AND VERSE

The intro is comprised of two basses playing similar but not exact figures. Together, these lines outline the chords A-C/G-D/A, which become the basis for Riffs A and A1. At the verse, two guitars come in with the first real entry of a guitar-like figure, the power chords F#5, B5 (B5/F#), C5 (C5/G), and G5, and the single-note gallop figure of two 16ths and an eighth on an A5 chord form (Fig. 1). To play the 5th-fret harmonics on beats 3 and 4 of the C5 chord, just relax the hand and let your pinky lightly touch the 3rd string directly over the 5th-fret fretwire. Your hand is already in position, so you just have to go from gripping the C5 chord to lightly touching the harmonic. Play the syncopated chords as all downstrokes; play the 16th-note natural harmonics with alternate picking.

THE CHORUS

The chorus uses a similar chordal scheme that was presented in the verse, except it separates the bass notes from the upper dyads. Don't try to play the two individual parts as one form; instead, play the two F#s and then lift and shift your left

hand slightly upward to grab the C5-B5 dyad combination (Fig. 2).

THE BRIDGE

In the bridge, the two guitars split to play two distinct parts—one high and arpeggiated (Gtr. 7), the other low and chordal (Gtr. 6). On the higher part, you can keep your left hand 1st and 4th fingers anchored on the 2nd and 1st strings, respectively, as you play the three-note arpeggios. This will help let the figure ring. For the lower part, the trick is to play the syncopations crisply and lift your index finger off in time to grab the low note that follows every two strikes of the F#5 and B5 power chords. For the A5 chord, use your middle finger to play the low G note during this sequence (Fig. 3).

THE INTERLUDES

This section is a pastiche of guitar gestures, more textural than melodic. Sustained power chords and a volume-swelled descending line create a sense of rhythmic looseness until Riff C kicks in. At measure 7, Gtr. 5 delivers an angular single-note line and follows up with a two-bar descending legato figure, all played on the 3rd string. He ends the section with a Van Halen-esque ascending trem-picked figure. The single-note line continues into the next section, "rounding the cor-



ner," as a four-bar solo based in A major pentatonic. Then, after a two-bar passage of sextuplets, Gtr. 5 ends these sections with four bars of vibratoed G# and A# notes while Gtr. 7 plays a melodic passage underneath. □

Fig. 1 Verse Chords

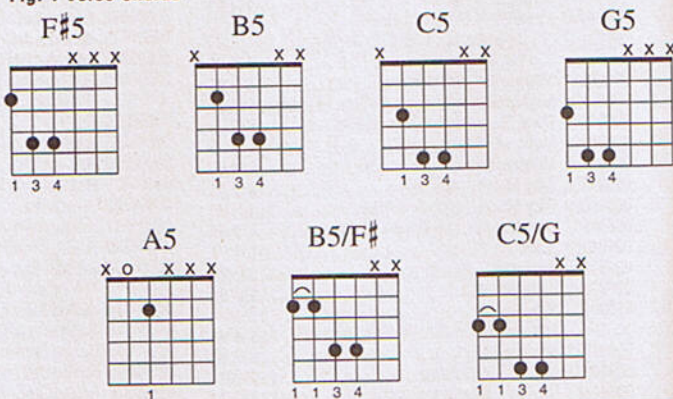


Fig. 3 Bridge Chords

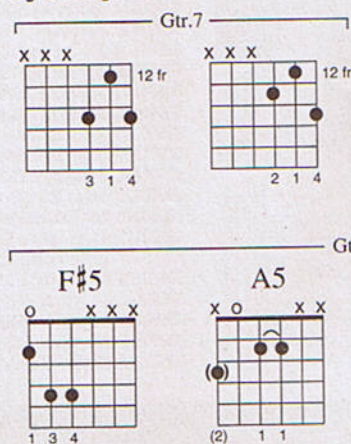
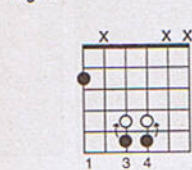


Fig. 2



OH MY GOD

As Recorded by Guns N' Roses
(From the Geffen Motion Picture Soundtrack END OF DAYS)

Arranged by Jeff Jacobson

Measures 1 & 2; Tuning: Gtrs. 3-7; Tune Down 1/2 Step:

① = B♭↓	④ = A♭↓	⑦ = E♭	⑩ = D♭
② = G♭↓	⑤ = E♭↓	⑧ = B♭	⑪ = A♭
③ = D♭↓	⑥ = A♭↓	⑨ = G♭	⑫ = E♭

Moderate Rock ♩ = 132

Gtr. 1 **

A C/G D/A N.C.

Riff A

mf
let ring throughout

TAB

0 5 4 5 3 3 2 3 5 5 4 5 3 5

*Gtr. 2

Riff A1

mf

TAB

0 5 3 0 0 5 3 0 3 5

*Bass arr. for gtr.

**Music sounds a half step lower than indicated.

A C/G D/A N.C.

End Riff A

TAB

0 5 4 5 3 3 2 3 5 5 4 5 5 7

End Riff A1

TAB

0 5 3 0 0 5 3 0 5 7

© 1999 Black Frog Music (ASCAP)
All Rights Reserved Used by Permission

Verse

Double-Time Feel

Gtrs. 1, 2, 3 & 5 tacet

Gtr. 4 tacet

F#5 B5 C5 N.C. F#5 B5 C5 B5 G5

not how— you're think - ing.— As you've— been mine you— been

8va - 7

21

Rhy. Fig. 1

Gtr. 6 (dist.)

8va - 7

loco

pitch: G

F#5 B5 C5 N.C. F#5 B5 C5 B5 G5

liv - ing— a dream,— now.— Be - lieve you're— a bad jump.— Be -

8va - 7

loco

pitch: G

A5 C5 B5 G5

lieve you're— in fa - vor— and drain out— your soul.— And

End Rhy. Fig. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

OH MY GOD

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

what can I do when there's so many liars that

Rhy. Fig. 1A

8va

loco

Harm.

pitch: G

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

crawl through your veins like millions of spiders and

8va

loco

Harm.

pitch: G

A5 C5 B5 G5

seek out their vic - tims and who is the wis - er? Watch

P.M. ---

End Double-Time Feel

F#5 N.C. F#5 N.C. F#5 N.C.

— out. Got - cha.

8va — loco 8va — End Rhy. Fig. 1A loco 8va — w/tremolo effect — Harm.

Harm. Harm.

5 5 5

4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2

pitch: B B B

Chorus
N.C.

Oh my God, I can't de - ny — this. I've been try - in' just to

Rhy. Fig. 2 loco

w/wah-wah

5 4 5 4 5 4 5 4 5 4 5 4 5 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

kill and fight — this. Don't bur - y it deep - er when no - bod - y can find — it like

5 4 5 4 5 4 5 4 5 4 5 4 5 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

no - bod - y want - ed to know. — 2. So

End Rhy. Fig. 2

5 4 5 4 5 4 5 4 5 4 5 4 5 4 14 14 14 14

2 2 2 2 2 2 2 2 2 2 2 2 2 2 12 12 12 12

OH MY GOD

Verse
Double-Time Feel

Gtr. 6: w/Rhy. Fig. 1

F#5 B5 C5 N.C. F#5 B5 C5 B5 G5

give it a way like they're not gonna fuck you. How

F#5 B5 C5 N.C. F#5 B5 C5 B5 G5

long can you beg them to come back and haunt you? To

*Voc. Fig. 1

A5 C5 B5 G5

run past your demons and take you to some place.

(Ah. _____)

*refers to downstemmed notes only

Gtr. 6: w/Rhy. Fig. 1A

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

Start in' to bleed, and they don't give up be

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

fore it's too late. What will you offer in

Bkgd. Voc.: w/Voc. Fig. 1

A5

C5 B5 G5

ways of, ah, heal - ing? Oh, I'm so con - fused, con -

Chorus

Gtr. 6: w/Rhy. Fig. 2
N.C.

F# N.C. F#5 N.C.

fused, mis - used. Oh my God, I

can't de - ny this. I've been try - in' just to

{ kill and fight this. } Don't bur - y it deep - er where no -

{ mur - der and fight this. }

bod - y can find it 'cause no - bod - y want - ed to know.

OH MY GOD

C5 F#5 To Coda ⊕
 — in the shuf - fle if on - ly you — had let — me know. —
 End Riff B
 14 12 14 12 14 14 12 14 12 14 12 14 12 13 12 14 13 13 11
 End Rhy. Fig. 3
 Gtr. 6: w/Rhy. Fig. 3
 Gtr. 7: w/Riff B
 A5
 Oo, — if it all o - pens — your eyes. — Well, then just bet on — a lit - le
 B5
 less com - pro - mise. — I was will - ing to be lost —
 C5 F#5
 — in the shad - ows if on - ly you — had let —
 Interlude
 Gtrs. 1 & 2: w/Riffs A & A1, 3 times
 Gtr. 3: w/Fill 1
 Gtrs. 6 & 7 tacet
 A C/G D/A N.C.
 — me know. —
 Gtr. 5
 dim.

OH MY GOD

Gtr. 4

A C/G D/A N.C. Gtr. 3 tacet A C/G

20 19 18 1/2 18 1/2 (10) 1/2 (10) 1/2 (10) 1/2

Gtr. 5

w/wah-wah

(2 5 0)

9

Gtr. 6

Riff C

let ring throughout

5 7 0 5 4 5 3 3 2 3

D/A N.C. A C/G Gtr. 4 tacet D/A N.C.

1/2 1/2 1/2 1/2 18 (10) (10) (10) 18

8 8 8 8 13 12 10 15 13 12 10 12 10 11 12 11 1/2

End Riff C

5 5 4 5 3 5 0 5 4 5 3 3 2 3 5 5 4 5 5 7

OH MY GOD

Gtr. 6: w/Riff C

Gtr. 5

A C/G D/A N.C.

*8va

P.H.

loco

1/2

11 (11) 9 11 9 11 9 7 9

7 9 7 5 4 (4) (4)

pitch: F#

*Refers to harmonics only.

A C/G D/A N.C.

3. And

9 11 12 11 14 11 12 12 10

7 9 10 9 12 10 10 8

Verse

Double-Time Feel

Gtr. 6: w/Rhy. Fig. 1A, 1st 4 meas., simile
Gtrs. 1 & 2 tacet

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

they won't— give in 'cause— they know what— they're af - ter.— I'll

8va

loco

full

17 (17) 14 17 17 14 17 14 17 14 16 14 14 16 14 14

End Double-Time Feel

F#5 B5/F# C5/G N.C. F#5 B5/F# C5/G B5/F# G5

give you— them days like it's all that— would mat - ter.— And

full

16 16 14 16 4 3 4 4 (4) 4 (4)

F#

ah!

Gtr. 5

6 6 6 6 6 6 6 6 6 6

14 9 9 9 9 12 9 9 9 10 9 9 9 12 9 9 9 10 9 9 9 12 9 9 9 14 9 9 9 9

Gtr. 6

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

Interlude

Gtr. 6 tacet

N.C.(D#5)

8va

Gtr. 5

14/16 16 16 16 16 16/18 18 18 18

Gtr. 7

11 13 13 13 15 13 15 (15)/13

OH MY GOD

D.S. al Coda

⊕ Coda

A5

[illegible]

OH MY GOD

BS

A5

Like the tide— down on— the o - cean, the wave's al - read - y set—

G5

F#5

in mo - tion. The on - ly one in the game who's lost is you.